

collection of Madrigals, Canzonas, & ^{other} ~~pieces~~ ^{which was his}
appearance in print. 1535. In 1536 or 1537 he was appointed
director of Chamber Music to Albert V of Bavaria, in Munich; where he ^{has}
published a second book of Madrigals (21) since then about 1562 or so.
He was most famous as a Church Composer, but his madrigals
are fine of their kind, though I have found most of them either
too dry, or too experimental to perform. He seems to have had
a great taste for experimental progression, & did a good deal that
way for the advance of the understanding of the possibilities of harmony.
He wrote an enormous quantity of all sorts of Music - including over
230 Madrigals. He is supposed to have died about 1595. He

is looked upon as the last great Netherland composer.
Among the Netherlanders who wrote at least one work that still attains its freshness
~~a lesser and apparently a lighter composer of the later Netherlanders~~
was Hubert Waelrecht who was born about 1578 at Tongeloo in North Brabant.
He is said to have worked under Willaert. His work unlike so many
of his fellow Dutchmen was not done in Italy but in Antwerp. He
was especially famous for his secular Music & published a book full
of Chansons in 1534, & a book of Madrigals & Canzonas in 1538.
Died ~~1598~~ 1595. His best known Madrigal is evidently related
with the light humor of the lesser branches of the secular church
forms. Such as the ballets of Morley & the Villanella of Jastel
of which we shall have to consider presently.

I have so far ~~the~~ kept entirely to the Dutchmen who were the

When the Italians began regularly to apply themselves
to the making of Madrigals the septre passed
away from the Netherlands - ~~at the time~~ ^{There might be}
~~some~~ some cause in dividing Madrigals into a
Netherlands period, & an Italian period. But
of course when the ball was rolling so firmly among
the Netherlands it was natural that it should go
on ^{and} after they had attained their highest point - &
then are a few Netherlands names worth noting after
the Italian period began. One of the most prominent
is Reverage (Andrea) who was born as late as 1543
at Louvain (Crautem) in Flanders. After 1574 he was
Choir Master at Antwerp Cathedral. He organized
performances of Choral music, such as we are considering,
in Antwerp - & edited as well as composed. He died
rather early (at 48) in 1589. There are a great
lot of his Chansons extant - Most of which are
pretty well written.

Festa .

(He must have been
pretty near
contemporary
of Gombert
& Arcadelt.)

Giovanni Pierluigi Sante de Palestrina . 1514 or 1524

foremost in the old Madrigal field. The order of things seem to have been that ~~the~~ the great netherlanders began the business by making their Madrigal Music of Italian words - & that early or about the middle of the 16th century the Italian composers began to take to the writing of music in similar manner to the Dutch men; & then carried the art to much higher perfection than the Dutchmen attained to.

The first Italian in the field is said to have been Costanzo Festa, who must have been born a little before the end of the 15th century. He was in the Pope's Chapel in Rome in 1507; & ~~died as early as~~ ~~1545~~ and became head Maestro of Music at the Vatican. At a time when all such appointments in Italy were in the hands of foreigners. In fact he was the only Italian in such a position in his time. He died as early as 1545. Bruno served a lot of time. His Madrigals & found them very fluent & well written. More that I have seen appear to me to be regularly metrical & smoothly written for his time. "Quando ritorna la mia pastorella" is one of the most popular of such works, & is undoubtedly remarkable for its simple clearness. In deed far from some of the countries which appear in Arcadelt's work. Festa is considered to belong to the Roman school like Palestrina. The first Madrigals of that great master were published in 1535; & he followed them up with more in 1586; & published several Madrigals in 1581 & 1594 - the year he died. The fact that Palestrina had taken to the branch of composition

As a description of the Madrigal of the
mature period a passage quoted from *Di Pietro Portis*
by *Burney* is good. (probably from his *Ragionamento di Musica*. Parma 1580.

"The subjects and imitation in them should be short, and the notes
of a quicker kind and more syncopated than in Church Music;
otherwise they would not be Madrigals. The parts likewise
should frequently move together; but the greatest care should
be taken to express the sense of the words as exactly as Musical
imitation will allow, not only by quick & slow passages,
or notes ascending or descending occasionally, but by
modulations, which when the sentiment of the poet implies
harshness, cruelty, pain, sorrow and even joy, pleasure
or the like will assist the expression more than single notes."

Burney goes on to remark justly that composers used more
licences with sharps & flats and "transposed keys" (?) than
they did in Music a Capella. The answer to subjects
devised were more imitations than regular replies according
to the strict laws of *Segna*. sect.

*Annals
of Music*